

Printed Cottons of Asia

1873

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*PRINTED COTTONS
OF ASIA*

Printed at the
Press of the
Government of India



Printed Cottons of Asia

THE ROMANCE OF TRADE TEXTILES

by TAMEZO OSUMI

REVISED AND ADAPTED FROM AN
ENGLISH TRANSLATION BY
GEORGE SAITO



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PREFACE TO THE ENGLISH EDITION

MOST accounts of the first contacts between European adventurers and remote societies like Japan devote considerable material to the impact of Western technology, religion, and customs on their traditional cultures. Little is written of the non-European influences that were transmitted by these merchant-explorers, or the goods that they circulated between countries along the trade routes of the Middle East and Asia. Much of the commerce conducted by these 'barbarians' concerned merchandise that was neither produced in Europe nor destined for sale there. Moreover, while we may credit many Indian, Chinese, and Japanese arts and crafts with wide appreciation in the West, we tend to overlook the fact that such goods as, for example, Indian printed cottons, were traded in China and Japan as well as in Europe, with equal popularity there and with effects that were just as far-reaching.

The textiles from which the plates in this volume were made are in Japanese collections which were gathered, for the most part, from the trickle of goods that continued during the Edo Period (1603-1868), when Japan was sealed off from the outside world. These trade textiles, introduced by foreigners, are an example of a completely alien product that was treasured and later copied and assimilated into traditional techniques and designs. The illustrations in this book are made from actual samples of printed cottons, in private collections, that were available to Japanese craftsmen during that period. This volume, an

English version of the only well-illustrated Japanese book on the subject, offers the Western reader an introduction to these hitherto neglected textiles, which merit the serious study of scholars everywhere.

Since all the original color plates are of interest to designers and students, no changes were made beyond approximate groupings by place of origin and period of probable manufacture. The text presents a general view of the subject for those whose interest lies primarily in the patterns and colors themselves.

We are grateful to Mr. Daijiro Kumagai, who owns many of the specimens reproduced in this volume. Mr. Kumagai not only put his large collection of original fabrics at our disposal, but furnished us with several rare reference books and allowed us to keep them throughout the long period required to produce this English edition.

Our particular thanks are also due Mr. Tomoyuki Yamanobe, Director of the Textiles Department of the Tokyo National Museum, who repeatedly examined the successive versions of the manuscript and offered many valuable suggestions concerning the specimens themselves. We have drawn largely on the information furnished us by Mr. Yamanobe and on his many interesting observations. He is, however, in no way responsible for our interpretations, which are in some ways more extreme than his.

PETER BROGREN

PREFACE TO THE JAPANESE EDITION

IN the middle years of the sixteenth century, the late Muromachi period, Portuguese and Dutch traders first penetrated the northern Pacific to the coast of Japan. Their ships brought many new products and ideas, and among these were colorful printed cottons from the Middle East, which came to be known in Europe as chintz, and in Japan as *sarasa*. Our ancestors were surprised and fascinated by the strange designs in gay, vivid colors. The poor, as well as the rich, eagerly purchased these brilliant materials and used them as dress goods and as material to cover purses, wallets, and tobacco pouches.

This popularity rather hampered the technical appreciation of the article itself, obscuring its intrinsic value. Serious study had always been reserved for silk brocades. This was due, perhaps, to a widespread familiarity with cotton weaving and printing, as compared with the greater complexity and delicacy of silk production.

It is easy to form an idea of the weaving and dyeing of Japan's earlier periods by examining the fabrics among the Imperial treasures of the seventh and eighth centuries preserved in the Shōsō-in and Hōryūji collections. Careful study reveals motifs derived from Persia, China, India, and even as far away as Greece, and it becomes doubtful just how many designs were actually originated by Japanese. During the Heian and Kamakura periods,

fabric designs declined and, in point of fact, almost disappeared completely.

In comparison with the later developments derived from these chintzes it can be seen that the traditional textile designs of Japan were pictures, essentially drawings; and these failed to realize actual pattern, which involves the capture and stylization of Nature through imaginative repetition. There is no question in my mind but that knowledge of chintz patterns and colors spurred the development of later textiles like the *tsujigahana-zome* of the late Muromachi and Momoyama eras, and the kimono fabrics for Noh costumes, and the *komon* designs of the Keichō, Kan'ei, and Genroku periods at the end of the seventeenth century. It seems to me that printed cottons, which the 'barbarians from the South' happened to introduce to Japan, opened the eyes of our ancestors to the reality of pattern.

The dyer of India and Persia had at hand a world of Nature that abounded in objects to inspire designs, and he was fortunate in possessing a genius for stylization and arrangement. When we notice the contribution of the chintz commerce to Japanese weaving and dyeing, we can appreciate that there remain many aspects of this material that we must consider from an entirely new standpoint.

I am grateful for the opportunity to introduce here a remarkable and lavishly illustrated collection of these early fabrics and a complete representation of the patterns and colors that held so much fascination for the Japanese of the past.

SANZO WADA

CHAPTER ONE

BIRTH OF THE INDIAN TEXTILE TRADE

MANY centuries prior to the Portuguese traders' discovery of the route to the Indies via the Cape of Good Hope in 1498, a vast trade was flourishing between the countries of Asia. At a time when a journey from Bristol to the Mediterranean was considered a hazardous voyage, massive, sea-going junks of 120 tons traveled from China to India on seasonal voyages regularly requiring as long as 248 days. These ships, later described by Marco Polo in the thirteenth century, were the greatest then known to the world; four masted, their hulls reinforced with iron. They had water-tight bulkheads, fifty or sixty cabins, and crews of between three and four hundred. They plied their trade between India, China, Java and the Philippines, selling and exchanging the products of Asia. Pearls, gold, silk cloth, perfumes, ivory, sapanwood, porcelain, spices, lead, tin, steel, damask, satin, brocade, and the printed cottons exported by the Indian merchants from the ports of the Masulipatnam and Coromandel coasts were among the hundreds of items that traveled between the trading ports along the coasts of Asian countries.

The first recorded appearance of these printed cottons in Japan was through trade with European adventurers, especially Portuguese. The impact and popularity of the material in Japan were much the same as in Europe.

It is of interest to examine briefly the history of early Western trading in Asia and the effects of this early European influence. The Portuguese held supremacy among the European traders for almost the entire sixteenth century. The success of their enterprise in opening the new routes to Asia was only slowly realized in the official circles of other European countries, but numerous individual merchants were impressed by the great potential of trade with the East. Van Huyghen Van Linschoten wrote from Goa in 1584 :

'I should be much inclined to travel into China and Japan, which are the same distance from here as Portugal, that is, he who goes thither is three years on the road, if I only possessed two or three hundred ducats they could easily be converted into six or seven hundred.'

As the sixteenth century drew to a close, the European governments finally took steps to organize and finance this rapidly expanding private Asian trade, and a period of greatly increased European trade and influence followed, culminating in the great colonial empires. In 1599 Queen Elizabeth granted a Royal Charter to the London East India Company; in 1602 Dutch merchant-adventurers formed the Dutch East India Company; and later, Louis XIV

granted a charter to the French Company. It is interesting to note that in the early days of trading by these companies, the volume of trade was on a much smaller scale than that of the Indian merchants. In 1619 the Dutch East India Company's total sale of cloth was estimated at 3,650 *corges* (a score, a unit of twenty pieces or bolts) while individual merchants along the Indian coast negotiated the sale of one thousand *corges* of fabric in a single transaction.

When the Indian printed cottons arrived in the warehouses and shops of European cities, their impact was tremendous. Never before had materials of such unusual pattern and rare colors been seen, and they at once became a luxury fabric in great demand, as a letter from the head office of the London East India Company to their agent will illustrate :

'... nothing is more in esteem than these delicate paintings... the greatest ladies will now wear them for upper garments as well as for petticoats... they can never make nor send us too many of them.' The more fashionable it became to wear these printed cottons as clothing, the greater was the threat to the important wool and cloth manufacturing trades of Europe. Pamphlets of protest were published, from one of which the following extract is taken :

'Few think themselves well drest till they are made up in Calicoes, both Men and Women. Calico Shirts, Neckclothes, Cuffs, Pocket Handkerchiefs, for the former, Head Dresses Night [sic], Hood Sleeves, Aprons, Gowns, Petticoats, and what not for the latter.'

As the demand increased, so did the problems of supply. The Indian craftsmen lacked the organization needed for large-scale production. Their most advanced state of industrialization was a system whereby printers and dyers worked together in their own villages, painting and printing local cloth under the direction of a trader who would oversee the production of a pattern or design for some distant Eastern or Western market. The companies attempted to remedy this situation by the establishment of warehouses and 'manufactories' that would enable them to meet the demand, and also, since these establishments were well-armed forts, to give protection from rival companies. This system seems to have been only partially effective, as numerous extant letters from agents constantly complained that the Indians lacked the ability to alter their methods to supply the new markets presented to them. Perhaps the Indian craftsmen were more concerned with following their own ancient artistic traditions than fulfilling the companies' desires, or perhaps the difficulty was an early case of the conflict of two opposed civilizations, as is illustrated by the political and military strife of that period of Indian history.

In 1710 an Act of Parliament was passed in England to protect the woollen and silk manufacturers and to prohibit the importation of printed cottons from India. Similar laws were enacted in France, Spain, and Germany. The heyday of Indian chintz was over. The age of mechanized invention was dawning in Europe, soon to bring about machine spinning and roller printing, thus creating a rival with which the Indian craftsmen could not compete. The primitive production in the villages and towns of India, of highly artistic and original designs,

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dyed with a skill previously unknown, gave way to the mass weaving, printing, and dyeing of an inexpensive fabric, patterned with little resemblance to the original, and lacking the artistry of its technically cruder ancestor.

CHAPTER TWO

IMPACT OF CHINTZ ON JAPAN

SIR GEORGE SANSOM, in *Japan: A Short Cultural History*, states that in 1542 three Portuguese, traveling aboard a Chinese junk driven north by a typhoon, landed on the small island of Tanegashima, off the coast of Osumi, and were well received, the inhabitants showing great interest in their possessions. Through this accidental visit, news of Japan reached the Portuguese settlements in Malaysia and along the China coast, and expeditions were fitted out to trade with this new market. Within the next two or three years, several Portuguese ships visited ports along the coast of the island of Kyushu, and merchants traveled overland as far as the capital at Kyoto, which they described as a city of 96,000 houses, larger than any European city of that period.

These merchants doubtless brought the bright printed cottons of India along with the more sombre woollens of northern Europe, laces, glassware, and Christendom's inevitable muskets and cannon. Japanese taste was ready to accept foreign inspiration. This period in Japanese history was characterized by vigorous innovation in many fields. Prolonged feudal warfare had attracted fresh and original leadership. At the same time, many of the less combative nobles had been reduced to the status and resources of tradespeople or farmers. Military vanity was susceptible to new traditions, while sudden experience and taste had stimulated the independence of the common people.

Traditional Japanese costume had been derived from China during the seventh and eighth centuries. Governed by the needs of increasing court ceremony and display, development had culminated during the twelfth century in a sumptuous gown worn over as many as twenty undergarments. By the sixteenth century relaxed class distinctions and a wider distribution of wealth had permitted the evolution of a simpler garment that was better suited to less formal living conditions and wider use outside court society: the *kosode*, a prototype of the modern kimono. The *kosode* style, while simple in construction and requiring few undergarments, still demanded rich fabrics and a variety of colors and patterns.

Japanese textile designs until this time had been realistic in conception. Literal use of natural forms had developed incredible technical fidelity that was dependent upon complex weaving, embroidery, and dyeing methods. Costume and decorative textiles tended to reproduce other forms of surface ornament and had not evolved patterns and methods in their own idiom. The constant demand for richer and more varied designs had exhausted the

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craftsmen's repertory of effects and motifs based on fastidious detail and photographic accuracy. Representational design was strangled by the same conventions and elaboration that had made it effective, and an entirely new approach was needed to provide the fabrics for new styles in dress. Indian patterns and motifs, influenced by every culture on the Asian continent, enriched Japanese taste directly and inspired a search for native symbols and objects that could be developed and handled in the same way. The disciplined surface quality and highly stylized manipulation of patterns of Indian printed cotton revealed a whole new idiom to Japanese craftsmen: suggestive rather than literal, abstract rather than realistic.

The Japanese name for these Indian fabrics is *sarasa*. The first appearance of the term in Japanese literature was in a book published in the first year of Genna (1615), and the sound was phonetically transcribed using two Chinese characters (更紗) whose sounds in Japanese were rendered *sara-sa*. Later, during the early Edo period, when Japan was cut off from the outside world and only Dutch and Chinese traders could use the sole open port of Nagasaki, the manner of writing the word changed. Two groups of Chinese characters came into common use; the shorter, *ka-fu* (華布), meaning flower cloth, and the other, *in-ka-fu* (印華布), meaning printed flower cloth.

Japan proved a ready market for *sarasa*, and the whole population was able to enjoy at least some contact with the fashion that sprang up. The poorer classes could afford to buy small pieces of the simpler patterns to use for covering tobacco pouches and purses or for lining boxes or baskets. The rich used the brightest types for underwear, sleeve linings, and lapel facings, finding the brilliant surface ideal for trimming and accessories, but too extravagant and complex for the large mass of the outer kimono. For example, the Tokyo National Museum owns a purple felt surcoat that was worn over the armor of a feudal warrior. This vest-like garment is lined with a small bright flower pattern, and the wide lapels are faced with a strip of bold, sombre batik.

The large rug-type chintz patterns that were so fashionable among the European aristocrats for use as wall coverings or bed-hangings seem never to have been popular in Japan. The size and style of the Japanese house, with its highly controlled wood and paper surface areas and lack of really open interior spaces, made such use impractical. In a few cases the very wealthy may have used these large pieces to cover *futon*, the heavy cotton quilts that form the Japanese bed, and some may have seen service as decorative hangings on the ornate wooden carts that are pulled through the streets of a Japanese town on festival days.

Sarasa was imported mostly from China during the Edo period, with many patterns bearing distinct evidence of Chinese taste and interests. To what extent these were produced in China, or simply ordered from Indian 'factories' catering to Chinese buyers, is unknown. A number of sample books of textiles kept by Japanese government officials at Nagasaki, which are now in the collection of the Tokyo National Museum, show that between 1797 and 1855 large amounts of textile imports were brought by Chinese vessels. One of the first specific

remarks on *sarasa* in Japanese literature occurs in *Wakan Sansei Zu-e*, (Pictorial Dictionary of the Three Realms) published in the third year of Shōtoku (1713). Here *sarasa* is described as a Western—i.e., foreign—cloth with floral designs, dyed with madder. It is spoken of as being first brought from India and Siam 'but lately from China.'

This volume also contains the first mention of actual *sarasa* production in Japan. The author claims that large amounts of printed cotton are being made by the Japanese, but that this local product is inferior in workmanship and will fade with use and exposure. There is little doubt today that he refers here to the printing that was carried on at Higo and Amakusa in Kyushu and at Sakai near Osaka. The base fabric was even coarser than Indian goods, and the dyeing was weak in color and roughly applied. At this period Japanese craftsmen did not seem to appreciate the concepts and methods of the elaborate Indian technique, and attempts to reproduce the material appear to have concerned themselves with surface resemblance and some specific quality that was attractive to the maker. These imitations fall into two categories. The first are hand-blocked prints in muted colors and with compositions that are so Japanese in flavor as to be easily recognized; the second are hand-painted copies, literally, of imported designs. The latter are so thickly colored and artificial in surface character as to be even more unmistakable; the errors are those of the painter, not the dyer, and the faults seem intentional rather than due to limitations in dyeing technique. The first group, however, are honest fabrics. They are a pleasant attempt to create a simple and inexpensive printed cotton for the use of less wealthy citizens, and while they suffer from lack of complete knowledge about dye technology, they are the direct sources for much of the splendid work done today, on a small scale, by individual craftsmen. The prints were done by regular dyers who produced other types of simply colored fabrics for their local markets. The second group differ in being the work of professional painters wishing, on a small area, to forge a genuine chintz scrap for sale as a decorative trifle; their desire was to command the price of the best genuine article rather than to adapt the character of the original to more direct purposes.

The cost of imported chintz and frequent imitations of these by Japanese craftsmen and artists forced the users and collectors to seek guidance from manuals and handbooks. Several works followed the *Wakan Sansei Zu-e* mentioned above, each more detailed than the previous one. But it was steadfastly claimed that real confidence could only derive from the cultivation of *mekiki*, the trained eye. For this reason, sample books and pattern books outnumber descriptive sources in any library or collection on this subject. It was not until the introduction of aniline dyes in the ninth year of Meiji (1877) and the beginning of industrial textile production that Japan reached a high level of printed cotton production. Unfortunately, these fabrics were an export product made as cheaply as possible. The talent for surface design that characterizes Japanese taste in many other fields and the directness and vigor that is shown by the few individual hand dyers of expensive kimono fabrics have not been applied to large-scale production of printed cottons.

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CHAPTER THREE

TRADITIONAL PATTERN AND STYLE IN INDIAN CHINTZ

IT IS ironical that the reason for the first tremendous popularity of Indian chintz outside of India was the exotic designs produced by the Indian artists, as stated in this letter from the London Company in 1731 :

'Let the Indians work their own FANCIES which is always preferable before any patterns we can send you from Europe.' The merchants, no doubt constantly attempting to expand the market by introducing more varied patterns, began to dictate to their agents the designs required :

'The flowers must run though the whole piece from end to end; whereas the Flowers have of late been observed to have been begun at each end of the piece, insomuch that in the middle they have, instead of agreeing, been opposite to one another. They must be either 13 or 15 yards on a fine calico. Half of fine bunches of four colors, viz; the ground work drawing black, filled up with red and peach blossom color and the twigs or sprigs green.

'Now of late they are here in England come to a great practice of painting large branches for hanging of ROOMES, and we believe that some of our calicoes painted after that manner might VENT well, and therefore have sent you some patterns of which we would have you send us 2,000 pieces.'

Later letters mention 'an abasment of the quality of several kinds,' and it can be assumed that the Indian craftsmen, while successfully painting ancient traditional designs, were unable to adapt to the sudden demand for patterns of foreign conception.

Of the motifs used on traditional chintz, the most common were the fruits, flowers, plants, trees, animals, and birds of India, Persia, and Java, stylized into borders and arabesques similar to those used in the weaving and architectural decoration of these countries. The pomegranate, for example, is one of the basic fruit symbols used, not only on chintz but in design throughout the world. The Chinese regard this fruit as a symbol of prosperity and abundance; and the Arabs, as one of fertility and prosperity. The brocades and tapestries brought to Europe at the time of the Crusades were rich in pomegranate designs. Italy and Spain produced many such designs and evolved many stylized forms that continued in use, with little reference to the symbol and its meaning.

On the Persian chintzes can be found lions, tigers, eagles, peacocks, doves, dogs, camels, rats, goats, and deer. The lion and the eagle represent power; the peacock is a symbol of

wealth; and the dove, of peace. Whereas the eagle is usually shown with two heads facing forward and a single body in profile, in a characteristic Asian manner, the stylization of the other creatures follows a pattern rather like that of Greek designs found on pottery of the seventh century B.C.

The Indian designer was influenced by a varied cultural history. The rich indigenous Brahmin and Hindu cultures were affected by an early period of Greek influence, and the Mongol invasion of northern India in the thirteenth century, led by Genghis Khan, brought a strong Chinese influence that lasted for two centuries. Tamerlane's invasion at the end of the fourteenth century renewed this contact throughout India and Persia. The result was that, by the time chintz became known in Europe and East Asia during the sixteenth century, Indian tastes had been repeatedly broadened and renewed, and their designs had become more animated and vigorous. In the Japanese edition of this volume the author, Tamezo Osumi, makes the following analysis of Indian design theory :

'At first glance, the development of a chintz pattern seems completely unrestrained. The truth, however, is that long experience and much trial and error had developed a sureness of eye and delicacy of execution that seems far freer than it actually is. There is a definite control that the Indians call "order within chaos". The patterns of the original cottons were based on five basic principles : *repetition*, *alternation*, *adjustment*, *development*, and *synthesis*.

'In *repetition*, the re-use of a single motif increases the effect of the shapes themselves by a new emphasis on the pattern of the spaces created in between, and a rhythm established. A poet has said that this effect is like a "parade of virgins performing a rhythmical and holy dance". It brings to mind the basic pattern of human life, the repetition of the cycle of days, seasons, and years : a theme of constant interest to the Oriental artist. The *alternation* of two rows of forms, or two colors, is a further universal quality that reveals itself in chintz patterns. This can become complex even in a striped design if it alternates colors like yellow with blue, deep red, or green. To discuss *adjustment* and *development*, let us imagine a textile covered with a linear pattern of colors. If the color changes from dark to light, dark purple to light yellow, passing through various gradations, this is a method of development used in the "perspective formula". Should these bands of color become more complex and, between the purple and yellow, should there be pomegranate red, deep red, gold-orange, peach, and saffron yellow, and from the yellow back to the purple, a sulphur yellow, green, turquoise, blue and lavender, the former *development* represents a growing or developing color and the latter a series of fading colors. Thus, within the iron order of a decorative theory, time becomes part of the design, providing movement and energy.

'*Synthesis* is very important in the structure of a pattern. Nature expands limitlessly, but a decoration must be confined to its medium and use. In chintz design the border acts to consolidate and control the movement, rhythm, and tranquility of the pattern. It has always seemed to me that the definite border area that surrounds the Persian and Indian rug-type

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chintzes and the Javanese sarongs adds clarity to their beauty. I have not discussed the arabesque patterns, but their beauty lies in their intricacy : it is the attraction of their curves and straight lines which draws the eye to follow the mingling and separation, the mysterious but definite alternations of form and line. It attracts the eye as a maze challenges the mind : it fascinates in its puzzle and dilemma. In such arabesques one can find all the five principles mentioned above. *Repetition* of a form or intersection of lines, *alternation* between straight and curved lines, *adjustment* and *development* of the thickness and richness of the line and texture, and *synthesis* of the whole arrangement within the framework of color and line.'

CHAPTER FOUR

*COTTON FABRIC
AND COTTON PRINTING*

THE ATTRACTION of the old printed cottons illustrated in this volume is closely connected with the manner in which the cotton fabric itself took color and line : the warmth and richness that is produced by rapid absorption of the dye, making the edges of the colors mingle and blend with each other. The fibre of early Indian cotton was short and, unlike modern cottons, could be spun and woven only in a coarse fabric, but the character of the textile when dyed was stronger, with the rough ground-texture setting off the pattern. In India, records dating back to 400 B.C. show that colored chintzes of some kind were then in common use. The Greek historian Herodotus, in the fifth century B.C., described Indian cotton :

‘In this land there is a plant which grows wild, and puts out wool instead of fruit. This wool is more beautiful than that of sheep and is of great fineness. The people of this land weave it into garments.’

Cotton plants are believed to have been introduced into China by Arabian and Chinese traders during the Sung dynasty (A.D. 960-1282), but the earliest remaining records are three volumes on the cultivation of cotton presented to the Ch’ing emperor, Ch’ien Lung (1736-1796). The original text of this memorial still exists in a stone-cut version. It is thought that cotton plants were imported into Japan at various times prior to the first record of the Portuguese bringing seeds in 1542, but it was not until the popularity of the imported finished goods was established that serious effort was made to cultivate the plant. A passage from the ancient chronicles is of interest from a legendary, if not factual, point of view :

‘In the time of the Emperor Kammu, during the seventh month of the eighteenth year of Enryaku, a stranger drifted ashore at Mikawa province in a small boat. He wore a loincloth, and a cape of blue material draped over his right shoulder. He appeared to be about twenty years of age. This stranger was about five feet six inches tall and had unusual ears nearly three inches in length. Since he did not speak our language, there was no knowing whence he had come. Chinese, who were present and saw him, said he was from Kunlun. Later, when he had learned the language well, he told us that he had come from India. He could play the one-stringed lute, and sang sad songs. He carried something in a bag which seemed to be seeds, and he said that they were cotton seeds. He was permitted to live at Kwaraji, a nearby temple, but later he sold what belongings he had with him and built a small house. Later this man moved again to another state-supported temple in Ohmi province. During this time, the



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stranger's seeds were distributed to many provinces, Kii, Awaji, Shikoku, and Dazaifu, and were planted and looked after. Cultivation was attempted in good fertile land with plenty of sunlight. Small holes were dug to a depth of about one inch, at intervals of about four feet. The seeds were washed, soaked in water overnight, and then placed in the holes, four in each, and the earth replaced by hand. The seeds were watered each day to keep the soil moist, and when they had sprouted, care was taken to keep the plot clear of weeds.'

From surviving accounts by ancient writers, such as Pliny the Elder, the Roman naturalist, of intricate dyeing methods such as the madder-red process, we can assume that, as the knowledge of cotton cultivation spread outside India, to Arab as well as Oriental centers of culture, some knowledge of coloring or dyeing must have been transmitted too. The Indian dyer remained pre-eminent to such a degree, however, that centuries after these first accounts when Western merchants penetrated the Indian coast for the first time, the rich and varied colors, the precise application and free manipulation of the dyes and designs, caused a revolution in textile commerce in both the European and East Asian markets.

No doubt the first efforts to color textiles used stains derived from fruits, flowers, bark, or roots; and, in time, methods of making these colors relatively permanent were found through the addition of acid soil or mud containing iron. This primitive knowledge, common to many other cultures, was somehow developed among these craftsmen until it included the practical chemistry necessary to control the additive as well as the dye-stuff. It was recognized that these substances, while not themselves dye-stuffs, caused a reaction to occur between the dye and the fibre of the textile, which produced a color fast to soap and light. From this evolved the appreciation of the fact that this catalyst—or more properly, mordant—could be varied to produce different colors with the same dye-stuff. This concept lies at the root of the whole dyeing principle, as apart from staining, painting, enameling, etc., and forms the basis, as derived from these same craftsmen, of present-day industrial textile printing throughout the world. The idea that the native dyeing process used to make Indian chintz and Javanese batik was primitive at the time of the first European voyages is a popular fallacy. Indian dyers, for example, used up to twenty-six different processes to produce and control the single dyeing effect that we know today as 'madder-printing'. While practices were certainly thus highly refined in the sixteenth century, and may have been fully developed at the time of the Greek and Roman accounts, our earliest surviving detailed records are of a later period.

Not until 1744 does one find eyewitness accounts that have been preserved: a series of letters, beginning in that year, from the Jesuit missionary, Father Coeurdoux. He begins his description by relating how the native craftsmen prepared the base fabric by steeping a length of bleached cotton cloth in a liquor of *cadou* fruit mixed with buffalo milk. The father experimented and found that this preparation of the cloth allowed the dye to penetrate well into the material, while the casein in the milk had the same effect in controlling the spreading of the color that gelatin or other sizing preparations have on paper. Dried in the sun, the cloth was

then beaten between two smooth pieces of wood until compressed and polished so as to provide a firm, even, drawing surface : a process similar to the 'beetling' operation performed in modern European mills.

The artist would draw his design on paper; then, pricking along the outlines with a fine point, he would lay the pattern on the cloth and transfer the design by passing over the paper with a 'pounce,' or small bag of powdered charcoal, later touching up the weak or missing portions. This use of the paper cartoon mentioned in these letters seems a method used by rather 'advanced' craftsmen, since it is commonly believed today that the earlier method was to draw or paint directly on the fabric itself. But as methods varied from country to country and, in Java, where secrets were closely guarded, from tribe to tribe, Father Coeurdoux's description is valuable as being the earliest evidence during, at worst, the first period of modest commercialization.

The colors were then applied, a separate dyeing and washing process for each dye-stuff. Blue was among the first and was always applied by complete immersion in the indigo dye, the parts to be left uncolored first being covered with wax in a technique now known as the 'resist process'. After dyeing, the wax was removed in hot water and the cloth was soaked in sheep's droppings diluted with water—'dunged'—and spread in the sun to bleach. Subsequent dyes were applied one by one, either masked with wax resist or controlled so as to produce the permanent dyeing reaction in localized areas by selective application of either the mordant or the dye-stuff. This allowed areas not so controlled to be rinsed and bleached clear after immersion. Lines and small areas of color were applied to the fabric with a tool similar to a primitive fountain pen : a piece of sharpened bamboo, split at the larger end to receive a wad of rags which could be saturated with either dye or mordant and squeezed in the hand to provide a steady flow of liquid at the writing end. A letter from Dr. John Freyer, surgeon to the East India Company, describes this operation :

'They are painted with a pencil by little children as well as grown-ups; they, stretching the pieces on the ground and sitting upon them run over [the design] with a dexterity and exactness peculiar to themselves.'

Just as the indigo dyeing process is somewhat distinct from the application of other dyes, so the preparation of the indigo dye-stuff forms a contrast to the direct methods employed to produce other dyes. According to Father Coeurdoux's letters, the leaves of the plant were crushed and placed in a mortar having a small hole in its base. The leaves were pulped with sharpened bamboo poles as water was poured over the mash and allowed to drain away, finally leaving a thick paste that was rolled into balls the size of a pigeon's egg and dried in the sun before storage until needed. When required for dyeing, a number of these balls were crushed and mixed with water to which had been added a roughly equal amount of lime. This mixture was further diluted with the water in which a grain called *tauareï* had been cooked for two days. This combination was allowed to stand for several days before use and yielded a weak

COTTON FABRIC AND COTTON PRINTING 23

blue dye-stuff in which the indigo had finally been dissolved in a water solution by converting it with the lime to a soluble compound. Oxidation occurring during the subsequent 'dunting' and bleaching in the sun converted this soluble compound back into deep indigo blue to produce the final color. Unlike other dye-stuffs, indigo could only be applied in this manner: by chemical conversion to a soluble derivative and, chemically fixed in the fibre of the textile by substantial soaking; reconversion through oxidation to the original dye color. While difficult for primitive craftsmen to use as a dye, indigo was one of the few dye-stuffs well known prior to the chintz commerce, and a similar method for indigo dyeing was used in Japan. It is interesting to note that until the Meiji era (1868-1911) a Japanese dye shop was called an 'indigo shop'. Indigo was the principal color for the cotton clothing worn by the common people, being used for stripes and *kasuri*, or 'splashed pattern', as well as for dyeing linen and silk. It was also the custom in Japan, as well as in Persia and China, long before the importation of printed cottons from India, for noblewomen to use indigo for eyebrow make-up.

Father Coeurdoux states that black dye was made by plunging red-hot lumps of iron into *canje*, or the water in which rice had been cooked, and allowing them to soak for a day, after which the fluid was drawn off and placed in the sun to oxidize for three or four days before use. It should be noted that this is not really a dye but an iron-oxide stain, the most permanent and pervasive stain known. It resembles the iron-gall inks used by European scribes in the Middle Ages for writing on vellum and paper.

The *cadou* fruit mentioned by Father Coeurdoux is the nut of a tree grown in India, the juice of which was believed to keep the colors from fading. When the cloth was soaked in the pure juice it took on a yellowish color; when the juice was mixed with buffalo milk it became a light orange; with a small amount of lime juice added, the cloth became green; and with a large amount, brown—hence the various faintly colored grounds of Indian printed cottons.

The techniques used in Javanese batik, which were introduced by Indian merchants and sailors who settled in Java about A.D. 400, are more simple than those of India. They are carried out in the villages by the women as a domestic operation, and the commerce is less highly developed, with no great export taking place. The cloth is first covered with a film of wax and the design then delineated with a sharply pointed style. The cloth is dipped into the dye, which colors only where the wax has been scratched away. When dry, the wax is melted off and the process is repeated. Another Javanese method of applying the beeswax to the fabric is the use of a pot-like vessel called a *tjantjing*. Attached to this container is a system of spouts which point downward and are contrived to be replaceable so that the flow of wax may be varied in speed and character. The craftsman fills this pot with hot wax and draws the design freehand, using whatever type of spout suits his immediate purpose.

In reading this outline of early dyeing methods it is well to remember that cotton, unlike animal fibres, has little or no affinity for simple natural dye-stuffs. The Indian dyer discovered by centuries of trial and error that cotton will absorb large amounts of tannic acid. This

acid, or other common acids, will act as a catalyst or mordant to permit the dye to precipitate an insoluble color-lake in the fiber of the cloth. In modern practice, previous to dyeing with non-aniline dyes (or organic dyes), the cotton is steeped in tannic acid for several hours and then worked in a solution of tartar emetic or stannic chloride to retain the acid in the fibre while preserving its power to produce the dyeing reaction when in contact with the dye and fibre. The common mordants for Indian dyeing were *cadou* nut juice (rich in tannic acid), lime juice—with acetic acid, and buffalo manure, which contains uric acid.

Pliny the Elder described the dyeing of cotton or linen with a single dye that gave different colors where different mordants had been painted or otherwise applied to various portions of the design. A mordant may be applied to the material before dyeing, as in Pliny's account, or mixed with the color, or applied by washing or smearing after the dye is in place. Modern aniline colors being set with a simple tannic acid mordant, color variations are not desired, since the dye itself is mixed for every desired shade.

The most remarkable single color first used by the Indians for their printed cottons, and one that was very impressive to those seeing chintz for the first time, was madder, or alazarine red. This dye offers a good example of the difficulty in understanding the early dyeing methods. The color apparently was extracted from the dried roots of the plant *Rubia tinctorius* and, when powdered, was mixed, by Father Coeurdoux's account, with 'bitter well water'. Such water perhaps contained natural alum, or tannic acid leached from the soil, or other types of acid. We assume that the water contained some degree of tannic acid, and we can allow for more of this in the cloth, remaining from the preliminary preparation with *cadou* nut juice. Slowly heated, with the cloth immersed in the dye solution, the mordant and the dye effected the dyeing process. Madder, used with different mordants, yields very distinct colors: used with one, red; with another, orange; with yet a third, a reddish brown; and with iron, purple or black.

The use of vegetable dyes made from a plant, its stalk, root, flowers, leaves, or bark, gave a softness and noticeable variation of color as the proportions of the ingredients changed. Printed cotton was most beautiful in its primitive forms because of these variations. Today, aniline dyes, which are more brilliant, faster to light and washing, and allow perfect uniformity in color, have changed the primitive art of dyeing into a science. However, examination of the plates in this volume will indicate that we have paid a high price in the loss of pleasure derived from variety and non-standardization.

PART I

*TRADITIONAL
CHINTZES OF INDIA*

THE plates in this section are examples of traditional designs that were being 'painted' and dyed by traditional methods in India at the time of the arrival of the European traders. The materials reproduced here are not of a particularly early date, but it is reasonable to suppose that similar printed cottons were being produced many centuries before the interest of outsiders was aroused and collections, such as the ones from which these pieces have been selected, came into being. The romance of the trade textile and the journey of chintz from the home of the village craftsman to fulfill its purpose as decoration for elegant London houses and as lining for the kimonos of the Japanese aristocracy, was in some ways also a tragedy. The prints in this section, with their vivid coloring and imaginative design, are examples of an art that was later to be debased and standardized. An art form similar to painting, with the artist expressing himself directly onto his material, was to become an industry, with time of execution limited by incessant demand and creative originality dictated by the whims of commerce.

Almost all of the samples reproduced in this volume are very small. Most are scarcely larger than the color illustration. The complexity of the designs shown in the first three plates of this first part indicates the impossibility of identification based on such small random scraps. In addition, the influences at work upon the tastes and habits of the dyers were so varied, and the circumstances surrounding their production methods and trade remain so obscure, that only the most general assumptions can be made here. This first group of printed cottons is offered as a cross section of patterns showing no direct influence of European commerce, and it is presumed that these were for use in the district of their origin or for export to other nearby parts of Asia.

Plate no. 1. MUCH reduced in size, this fine print is typical of the rug-type chintzes that were first in such demand by European buyers. This example embodies all the features of design, color, and technical skill that are associated with the best Indian work prior to commercial exploitation of the printed cotton trade. The very complexity of the pattern, the many dyeings that were required to produce the coloring, and the skill necessary to retain sharpness of line and clarity of form during the redyeing and washing, all mitigated against the survival of this highest form of cotton printing. Approximately one-quarter of the design is shown here. A tree grows on a mound of indigo earth, and floral meanders form a succession of border areas with blossoms similar to those in the central panel.

KUMAGAI COLLECTION



Plate no. 2. THIS and the following plate provide a closer view of parts of a large chintz similar to that in Plate 1. A small section of border, it offers a clear example of the brilliance typical of the best chintz. The bright red color of the madder and the sudden contrasts of yellow and blue are softened by faintly blurred edges to give an effect of complete unity between the base material and the dye. The color has become a part of the fabric. Note the perfect sense of scale on the part of the craftsman as he repeats the delicate motif of the small border inside the large color areas of the main forms. Some of the finer outlines seem to have been blocked, but the colors have been painted directly onto the fabric, and the freedom with which they have been applied emphasizes the green in the leaves, made by dyeing yellow over a light indigo blue.

KUMAGAI COLLECTION



Plate no. 3. THE resist technique was not as exact here as in the previous plates. The waxing has been successful in the narrow borders but was crude in the center of the design, and the indigo areas in this part are not well defined. This chintz is a good example of the three basic colors used on traditional printed cotton; indigo, green, and deep madder red.

KUMAGAI COLLECTION



Plate no. 4. A HINDU religious design showing a scene from the life of Vishnu, a parade of deities passing before him playing music. Only a fragment has been preserved. The contrast between the finely detailed figures, the symbolic fish, and the strong decorative lines, gives the pattern a life that needs few colors to enhance it.

KUMAGAI COLLECTION



E

Plate no. 5. IN design, this piece resembles the patterns shown in Plates 1-3, but here the finer lines are in gold. The technique of applying gold is described in a Japanese handbook on printed cotton published in the seventh year of An'ei (1778) entitled *Sarasa Benran*. The method required the cloth first to be tightly stretched and, the other colors having been dyed, a thick starch mixture to be applied to the back of the material. The lines were then redrawn with a horn tip, leaving a brightly burnished mark on the face of the cloth. A thin, hard, raised line, made by applying a mixture of lime and glue (similar, it seems, to Western gesso), was applied. This, when dry, was coated with glue and overlaid with gold leaf. The excess gold was brushed off after the glue was dry, and the line would stay in place, remaining bright indefinitely.

AUTHOR'S COLLECTION



Plate no. 6. A DESIGN of flowers in gold, probably by artisans well versed in the technique of miniature painting. The method seems different from that used in the previous plate, since the gold is far more even. The design shows considerable Persian influence. The two distinct shades of red here illustrate the probable use of two different mordants, selectively applied, before immersion in the madder dye.

NAKAMURA COLLECTION



Plate no. 7. THE soft colors and rich texture of this pattern would doubtless have delighted a European buyer, and the fineness of the detail and accuracy of the coloring would seem to indicate this to be an early piece. Here is an example of the patterns which inspired the later commercial prints of the bright and complex variety, but, in the case of the factory products, the coloring is simpler and the designs are of a smaller nature and repeat far more frequently. Positioning these complicated motifs probably required both the paper pattern described in the section on chintz dyeing, and a wood block for a few of the basic outlines.

KUMAGAI COLLECTION



Plate no. 8. A STYLIZED linear design of plants with a white arabesque in the areas between, adding an element of space and movement. Although one of the softer designs as far as color is concerned, the amount of redyeing and careful reapplication of resist makes this print a far more sophisticated example than it may seem at first sight.

KUMAGAI COLLECTION



F

Plate no. 9. ONLY a small portion of this print is available for examination, and it is difficult to picture the overall design. The rider seems to be fending off a cloud of arrows under the protection of some gigantic deity. The realism of the animals and figures is surprising in a pattern that is at first glance simple and almost primitive. The line quality is a good example of freely drawn or painted details as compared to those which have been either blocked or stenciled.

FURUKAWA COLLECTION



Plate no. 10. IN an old Japanese book on *sarasa* these rough cottons were called *onide*, or unfinished. These designs were popular in Japan and must have been very effective when used as the lining for natural wood or basket-work containers.

PRIVATE COLLECTION, KYOTO



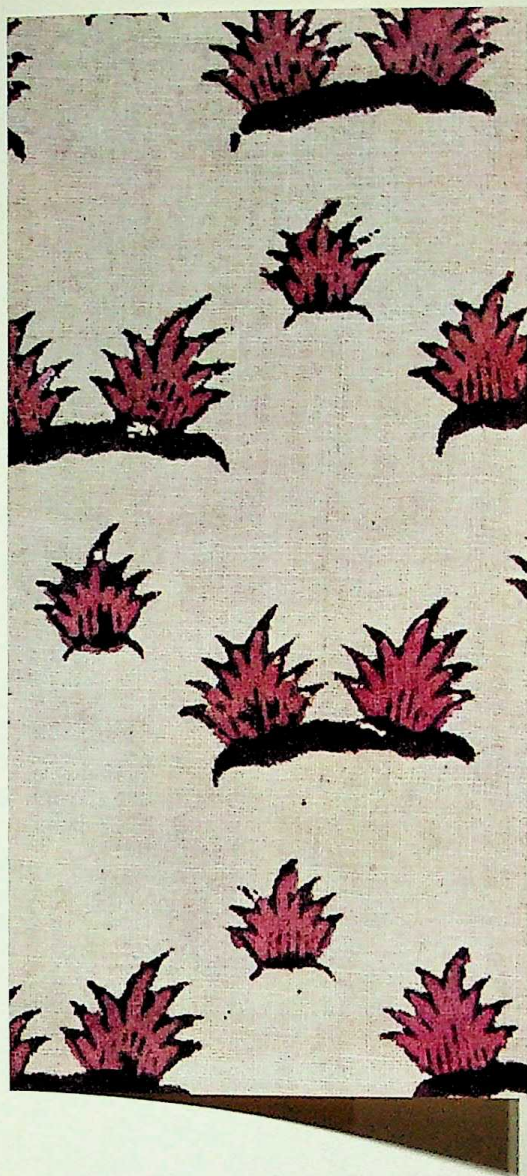
Plate no. 11. FOR all the sweep and complexity of this pattern, the printing is more primitive than in the preceding plate. This may be a later type, but the impulsiveness of this flower and leaf pattern is more typical of traditional work. The colors show evidence of extensive blocking, which again would seem to place this in a later category. Perhaps, if more were available for examination, we could be sure.

KUMAGAI COLLECTION



Plates 12-13. ON the left is a design based on the ginger sprout. The outline of the sprouts has been blocked, and the color and base line painted. In this plate the texture of hand-woven cotton can be particularly well seen. On the right is an early repeating flower design. From such a small piece it is hard to judge how the pattern evolved, but one can guess that the vine, or stem, encircles the blossoms to form a band of ornament. This is also a printed design and, to make the problem of identification more difficult, seems typical of some of the softer export patterns that had such an immediate influence in other parts of Asia.

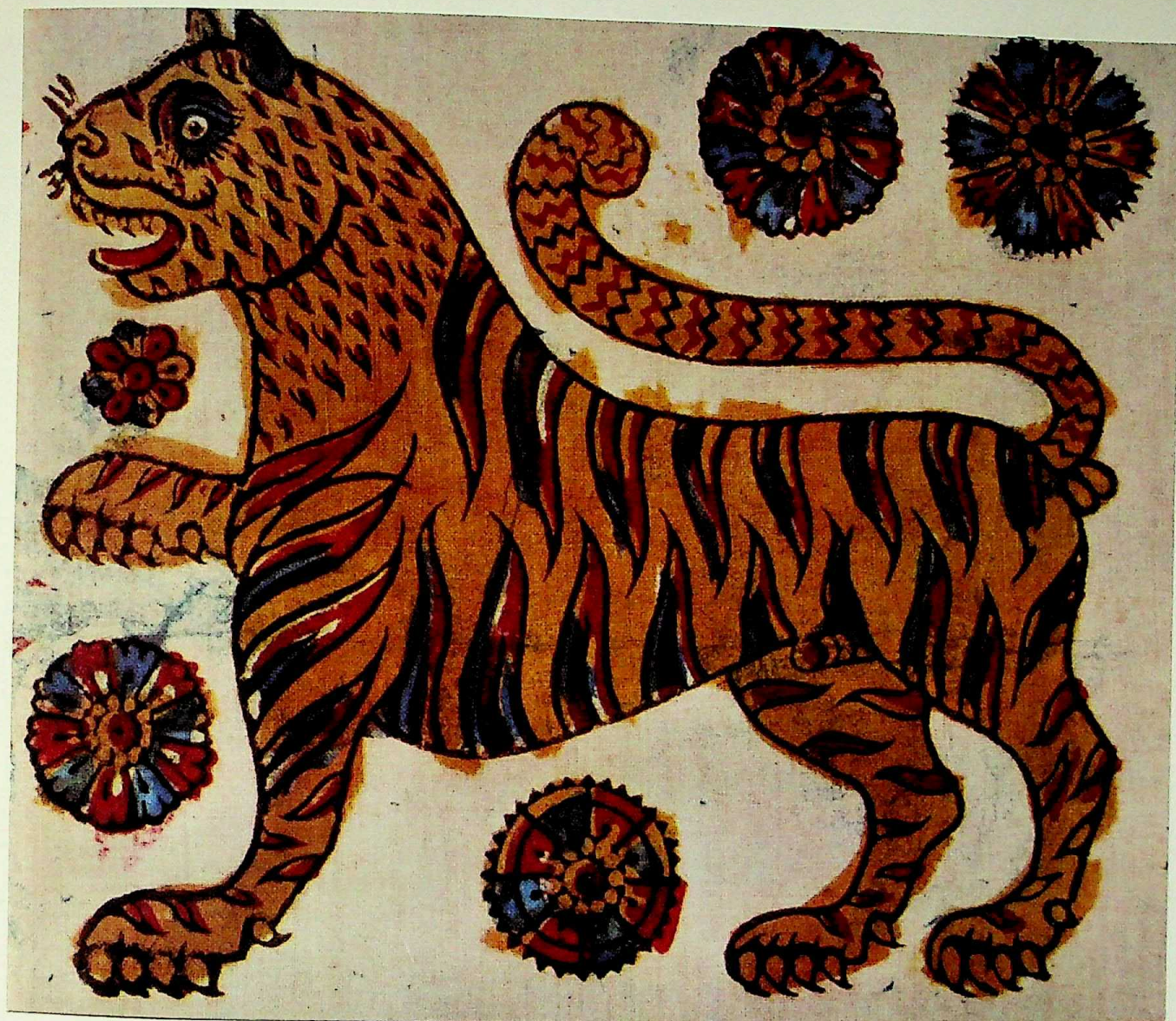
KUMAGAI COLLECTION



G

Plate no. 14. THIS noble beast is all that remains of this cotton print, and it is hard to tell what part he played in the larger design. Perhaps the collector who saved this one fragment felt that the rest of the design was not as well expressed. The flowers are used more to suggest a wilderness than to complete the design, and the red forms that spot the tiger's mane suggest bloody jowls as well as the fur itself. The arrangement of the design is reminiscent of Corinthian pottery dating from the seventh century B.C.

NAKAMURA COLLECTION



Plates 15-16. IN the right-hand sample, the stern knot design contrasts oddly with the rather fresh, flowered border. The knots are probably a Persian motif and closely resemble the designs that appear on Spanish and Italian gold-stamped Renaissance bookbindings. The purple color is unusual but works well against the red in the center roundel and the border. Another explanation for the irregularity of the color and technique shown in this chintz is offered by evidence which was noticed after the present edition was sent to the printer. Designs reproduced in the early Japanese handbooks on *sarasa* (see Bibliography, Section B) suggested that the sample reproduced here, and those shown in several of the plates which follow, might belong in closer juxtaposition to the printed cottons shown in Part V, *Trade Textiles in Japan*. (See also addition on page 171.)

The second sample, likewise, leaves a great deal in doubt as to its overall intention and effect. Some early collector has chosen the part that most interested him, and we are left to conjecture as to the complete design. It would seem that budding trees have been rendered into a pattern, and at the bottom right-hand corner is a rock with an intense arabesque suggestive of moss.

KUMAGAI COLLECTION

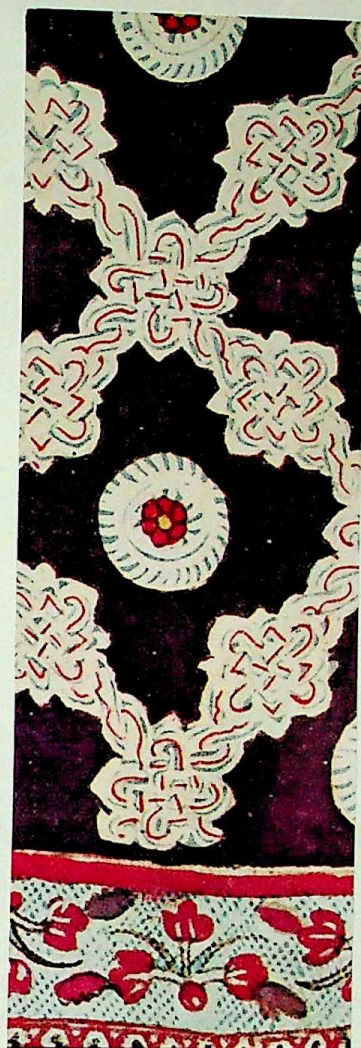
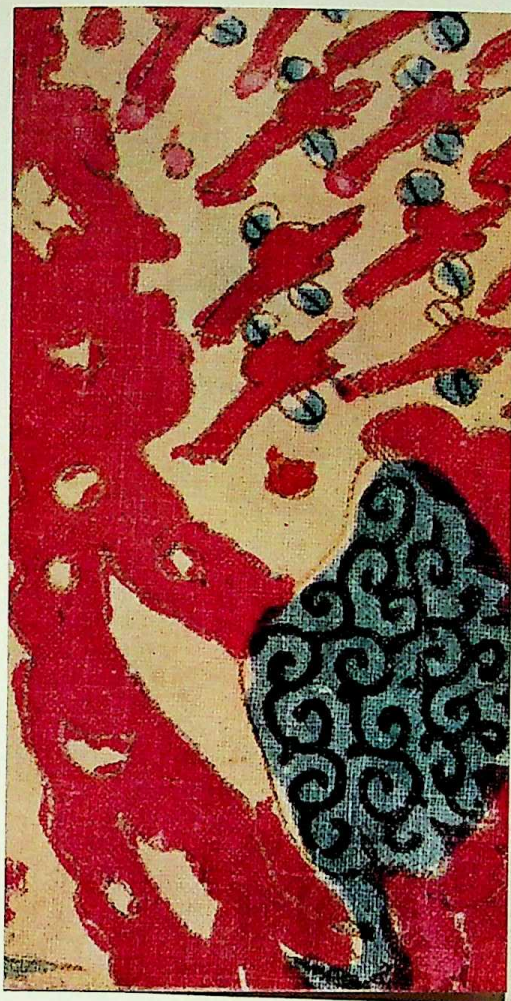


Plate no. 17. A UNIQUE design with stems of plants, dragons, and roosters: a fanciful sample of the Indian imagination. Perhaps the dragon was a natural evolution from some other arabesque device that had become tiresome to this artisan.

KUMAGAI COLLECTION



Plate no. 18. THE brown and red shades of this pattern were dyed by dipping, it seems, while the weak green was dabbed on by hand when some or all of the wax resist was still in place. The significance of the brown calligraphic lines in the center of the plate is unknown, but they are perhaps a random space-filler.

KUMAGAI COLLECTION



H

Plates 19-21. THESE scraps are too small for much to be said about the effect or intent of the whole design. They are most likely parts of border designs, the dark green in the last forming a meander with a roundel in the center of each white cross.

The smallest piece suggests rustic tastes. The stripes have obviously been painted on the cloth to obtain the effect of a woven pattern. This, and the next scrap, are probably samples taken from a chintz similar to that in Plate 23. The random pattern seems to have had a great appeal to the Japanese, and many of their traditional designs of today can be traced to the influence of this type of chintz.

KUMAGAI COLLECTION



Plate no. 22. IT is very noticeable in this design that the pattern was modified by the craftsman as he worked. The leaves do not meet the stems in several places and in others have not been filled in with color. Working from a blocked outline, his experienced eye could tell where balancing color and mass were needed. The fine lines of white have been used to lighten the red and blue and to pull the whole design together.

KUMAGAI COLLECTION

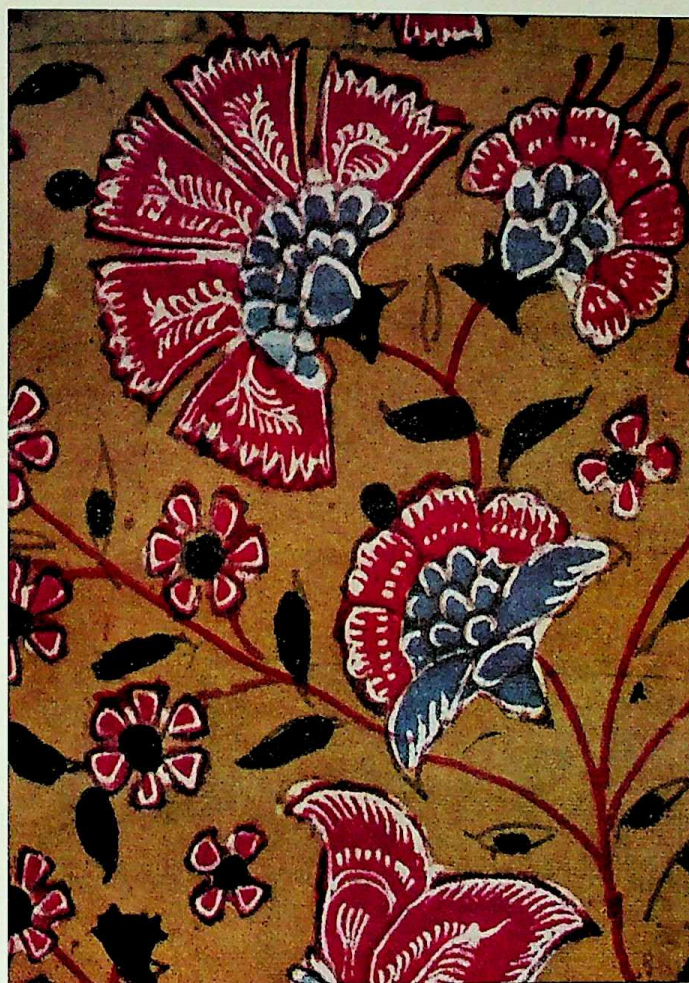


Plate no. 23. THIS print is a religious design based on the ground-plan of a Buddhist *stupa*, or temple. The colors are madder red and indigo, with several blue areas covered during redyeing to produce a variety of blues that range from a clear tint to almost black. The hem pattern shown here is based on what seems to have been a woven plaid-like design to which splotches of color have been added (see Plate 29).

FURUKAWA COLLECTION



Plate no. 24. THIS is a blocked design. The combinations of green and red, with the darkest shades of each color becoming almost black, is very effective. The pattern here is known to rug collectors as a 'Persian pear' design and is derived either from a succession of blossoms as seen here, a single leaf and stem, or a series of geometric forms. The spaces that this shape creates make repeat patterns of great variety and complexity.

AUTHOR'S COLLECTION



Plate no. 25. THIS pattern has been redyed several times, partly hand-painted, partly with a wax resist, and partly by blocking, to get a related series of designs superimposed on each other. The tradition of the early patterns is still strong, but the quality of this sample is lower. The print is best judged from a distance, where the poor technique is less apparent to the eye.

KUMAGAI COLLECTION



Plates 26-27. THERE is little of these chintzes remaining to identify the pattern. It appears to be a border in the left-hand sample, but whether it repeats or was mixed with other flowers is not known. A great many of the Japanese collections of chintz are made from samples this size, no doubt retrieved from the lining of small objects. The other sample was probably used for a purse or some other type of small cloth object, and it is difficult to imagine the complete design. The ground color was obtained by two dyeings, one with blue and the second with a strong yellow. Since indigo required several immersions to produce a strong color, a single dipping left a thin shade that would mix with the yellow to give a clear, deep green. The flowers were covered, during this process, with a wax resist. This resist was altered to cover some blue areas during the yellow dyeing, and the remaining colors were applied later.

(Left) KUMAGAI COLLECTION

(Right) PRIVATE COLLECTION, KYOTO



Plate no. 28. THE actual areas of color in this chintz have little to do with the pattern as a whole, but the constant movement of the eye through the white spaces surrounding the man-like stems gives the design interest. The red blossoms provide stability, ordering and regulating the motion of the spaces and lines.

NAKAMURA COLLECTION

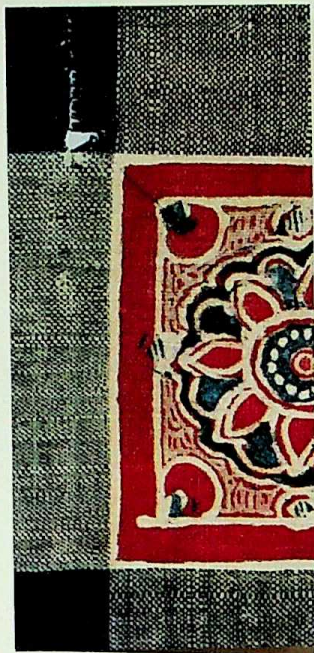


Plates 29-30. IN the left-hand piece the warp and woof have been dyed prior to weaving, and into the white square of the resulting check has been hand-painted a design based on lotus blossoms. The great amount of labor needed to hand-paint each square of the check on a large piece of material makes it seem more probable that only the border was treated in this manner.

On the right is a border design that combines a formal checkered texture with a fluid arabesque. The stripes that form the checkers seem to have been brushed or painted in, at least in one direction. The colors in the arabesque are madder red and indigo.

(Left) KUMAGAI COLLECTION

(Right) PRIVATE COLLECTION, KYOTO



K

Plate no. 31. THIS is the border design of a large chintz. Here the wax resist has cracked in many places during dyeing in blue, and each fissure has allowed a thin line of color to spread into the white background. The resist for the yellow and blue seems to have been stenciled first, and a second blue dyeing added after altering the resist, to deepen the color on parts of the design outside the central forms.

NAKAMURA COLLECTION



Plate no. 32. THIS chintz has been placed in this section, but the design offers no definite clue as to when it may have been made. No block has been used. The freedom of the pattern can be traced to the use of the 'pencil'. The light, indigo-blue leaves have been waxed over but do not match the outlines. It is a whimsical design that profits from the very inaccuracy of the physical methods used in its execution.

KUMAGAI COLLECTION



Plates 33-34. THE outline of the chintz on the left was probably blocked and the design finished by hand. The wax resist for the blue has been less carefully applied than the elegant outline required.

The right-hand sample would appear to be a border design with a fern pattern unusual in chintz. The black motif composed of small ellipses running down the center of the illustration is typical of the simple yet clever patterns that Indian dyers developed to cover the join of two design areas. This one blends large and irregular fern leaves with a rope-like border without intruding on the over-all effect. These fragments appear in later printed cottons as the basis for an entire over-all pattern. Such small motifs, in themselves quite pointless, form in combination a series of solid shapes and interesting spaces that break the background into a fascinating texture.

KUMAGAI COLLECTION

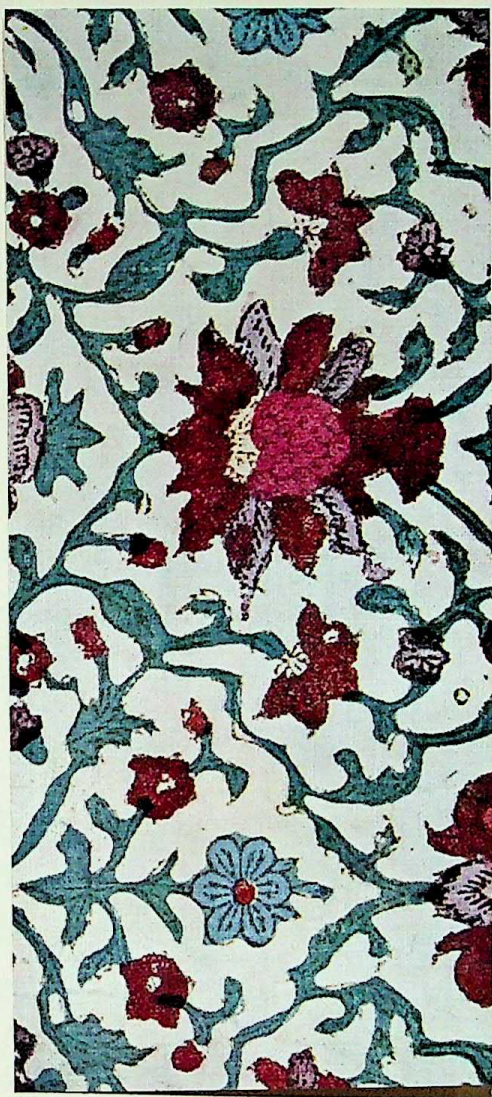


Plate no. 35. THIS border from a large print is strongly Persian in character. The rather *stupa*-like shapes seem to contain sacred jewels or relics, and the broad band below suggests a succession of prayer rugs or mosque doorways. The design is mostly painted, though the outlines seem to have been block-printed. Patterns similar to this have had a strong influence on Finnish and Polish textile designs.

SHINDO COLLECTION



L

Plate no. 36. THIS print has been stenciled with great daring and exactness. The combination of blue and green balances the strong red effectively, and the free-hand linear detail overcomes whatever rigidity the design might have suffered from being stenciled.

KUMAGAI COLLECTION



Plate no. 37. THE drawing and general tone of the color in this design suggest that it belongs to a later period. The boldness of the border design, the contrast between the solid masses of color in the main border pattern, and the delicate motif within the white band give the rather weak coloring a dramatic quality it would otherwise lack.

KUMAGAI COLLECTION



Plates 38-39. IN the first sample a striped design in red and green has been hand-painted directly on the white fabric. The wax resist has been carelessly applied, giving this chintz a charm it would perhaps lack had the lines been more severe. (See also addition on page 171.)

In this second small swatch from a large chintz, the portion of the pattern appearing at the top is suggestive of the fine design that must have covered the center. The thin resist line that separates the dark red and the black is most effective.

(Left) FURUKAWA COLLECTION

(Right) PRIVATE COLLECTION, KYOTO



Plates 40-41. THE popular 'Persian pear' motif is the basis of the first elegant print. The resist for the blue could have been stenciled, with the red dye painted, or stamped in, later.

A plain but effective blocked, one-color design appears in the second. Simple though it is, this print has a definite Indian feeling.

KUMAGAI COLLECTION



M

Plate no. 42. IN this sample the outlines were block-printed and the colors then dubbed or painted through a simple mask or stencil. The forms are those of the early painted chintzes, but the close repeat and the commercial method suggest a later period. The use of traditional forms on a smaller scale could make this a trade textile designed as a dress material, or for some other purpose requiring a small pattern.

KUMAGAI COLLECTION



Plate no. 43. THIS stenciled chintz is unusual in that, unlike earlier examples, the motif bears little resemblance to a natural flower or leaf. The use of two very different greens is effective, and the poor matching of the color to the outline makes the design appear more elaborate than it actually is.

SERIZAWA COLLECTION



Plate no. 44. THE black outlines and the grayish purple ground-color have been block-printed. The arabesque combined with a papyrus flower suggests a design of Arabian or Egyptian origin.

KUMAGAI COLLECTION



Plate no. 45. THIS composition is similar to the one in the preceding plate. In this case the base is white and only the arabesque design has been colored. This reversal has produced a print of far more delicate feeling.

(PRESENT WHEREABOUTS UNKNOWN)



N

Plate no. 46. THE *Dharma-cathra*, or Wheel of the Law, would make this a religious print and probably not a commercial design. The irregularity of the ground-colors and the complexity of the images and forms would also point to a traditional origin.

SERIZAWA COLLECTION



Plate no. 47. A typical Indian fantasy, with birds and flowers intertwined in a swirl of color and detail. The fact that the deep blue required several dyeings left an opportunity for the craftsman to retain lighter tones in several places. Notice the interplay of seemingly random and isolated white lines and dots. The circle formed by the stripe across each petal of the flower balances with the rows of parallel lines on the bird's body and the white outline of the adjacent buds. The resist method allowed the craftsman to see his design in terms of the white areas while he was working from the pattern on which the final shapes and probable colors were shown. He was given the opportunity to adjust and integrate the design as the work progressed.

KUMAGAI COLLECTION



Plate no. 48. THIS piece appears to be entirely blocked. The sharpness that such block printing could give is seen here, but there is also a noticeable monotony of line and mass. The strong red and yellow and the stippled background do a great deal to relieve this, and the print is still rich and vigorous.

KUMAGAI COLLECTION



PART II

BATIK, THE PRINTED COTTON OF JAVA

THE best known printed cotton in the world today is the Javanese batik. Unlike the Indians, the Javanese at no time developed a taste for cheap imitations of their native product, nor was batik exported to any great extent, nor was there any pressure of outside influences on the Javanese artist. Batik was, and still is, printed in the villages, mainly by the women, with the symbolic designs of each area handed down from mother to daughter. Today the national costume of Indonesia is the sarong, a length of batik three feet wide and six feet long, which is used as a universal garment by a large proportion of the population—a costume as flattering to the Indonesian woman as the kimono is to her Japanese counterpart, and a material much in demand by visitors to that country.

Plate no. 49. THIS is a typical batik sarong print. The peacock is a symbol of wealth and luxury. The background of wavy stripes forms an exotic setting for the bird and gives a scale to which the other forms in the design relate by subtle contrast. Characteristically, the ground-color has a definite design rather than a solid tint. Plates 50 and 51 show other types of similar ground treatment. These backgrounds are a typical feature of batik and give a feeling of jungle foliage and broken daylight.

ASAKURA COLLECTION



Plate no. 50. THE harmony of the colors and the balance of the design in this batik are typical of the best Javanese work. The small background flowers are left undyed to give a soft impression that contrasts with the striking color of the leaves, and the dot and line patterns of the foliage vary with the color to produce a feeling of balanced form. All difficulties of wax dyeing seem to have been overcome in this fine print.

ASAKURA COLLECTION



Plate no. 51. THIS batik is an example of the rare use of a crab or other sea life in Javanese design. It is also unusual, for both Javanese and Indian cottons, in its use of purple. In this piece there is effective retention of white : the base color of the fabric left undyed by the wax resist. This typifies the freer manipulation of the Javanese method : the elaboration, during waxing, of the design that was transferred from the original pattern.

FUKAZAWA COLLECTION



Plate no. 52. VERY few textiles, when dyed with only one color, give the warmth and elegance of this print. This craftsman had complete control of his design. The firmness of the forms against so strong a background color and the separation of the elements of the design into dominant features, like the bird flying toward a cluster of blossoms, produce a dramatic emphasis not usually found in batik.

KUMAGAI COLLECTION



P

Plate no. 53. THE whole design of this cotton print is composed of flowers and butterflies. The details of the insect and blossoms have been painted with a *tjantjing*, the Javanese waxing device. The lightness of the red is unusual and seems to have been obtained by using a weaker mordant with the usual madder red. This sample is rather close in character to several Japanese processes like the *bingata* technique of the Ryukus and the *kaga* and *yuzen* methods of Japan. These simpler designs, while less popular in Europe, were probably the most influential in Asia.

KUMAGAI COLLECTION



Plate no. 54. THE line quality of this design shows the limitless possibilities of the wax method and the *tjantjing* method of application. The skill of the craftsman can be judged by the lack of noticeable crack marks on the material. The flower border is a light indigo with which an unusual pale green has been achieved in other parts of the design.

KUMAGAI COLLECTION



Plateno. 55. ANOTHER fine example of the best use of the wax resist process. Great control and flexibility is evident in the subtle modification and grouping of the white dots. The blue of the deer is lighter than that in the ground and shows the different shades obtained as the indigo was redyed, in some areas, to deepen the tone. The color of the cotton base has been used with such skill that two distinct white areas seem to appear through the dye: one in contrast with deep blue seems clear and bright; the other, next to brown areas, appears mellow and warm.

FUKUZAWA COLLECTION



PART III

SIAMESE CHINTZES

THERE is a warm quality about Siamese prints that makes them a favorite with collectors. Never crude, these patterns stand midway between the fastidious workmanship of the Indian varieties and the bold, vigorous style of the Javanese batik. The prints are of two general types: those with a religious design and those with a simple repeat pattern. The craft of printing cotton at no time became a major export industry in Siam, nor was there any foreign commercial pressure; therefore there is little doubt as to the authenticity of the following prints.

Siamese fabrics, although imported into Japan in smaller quantity than the Indian chintzes, were welcomed for use as obi (sash), kimono lining, or as decorative wrapping, their smaller pattern being ideally suited to Japanese taste.

Plate no. 56. SINCE the way of life of the Siamese people is based on Buddhist principles, the use of a Buddhist motif is common on fabrics. This design is of seated Buddhas surrounded by a pattern of heavenly beings floating in a typically Siamese leaf background. The section of the border not shown in this plate is probably similar to those of the next illustrations.

KUMAGAI COLLECTION

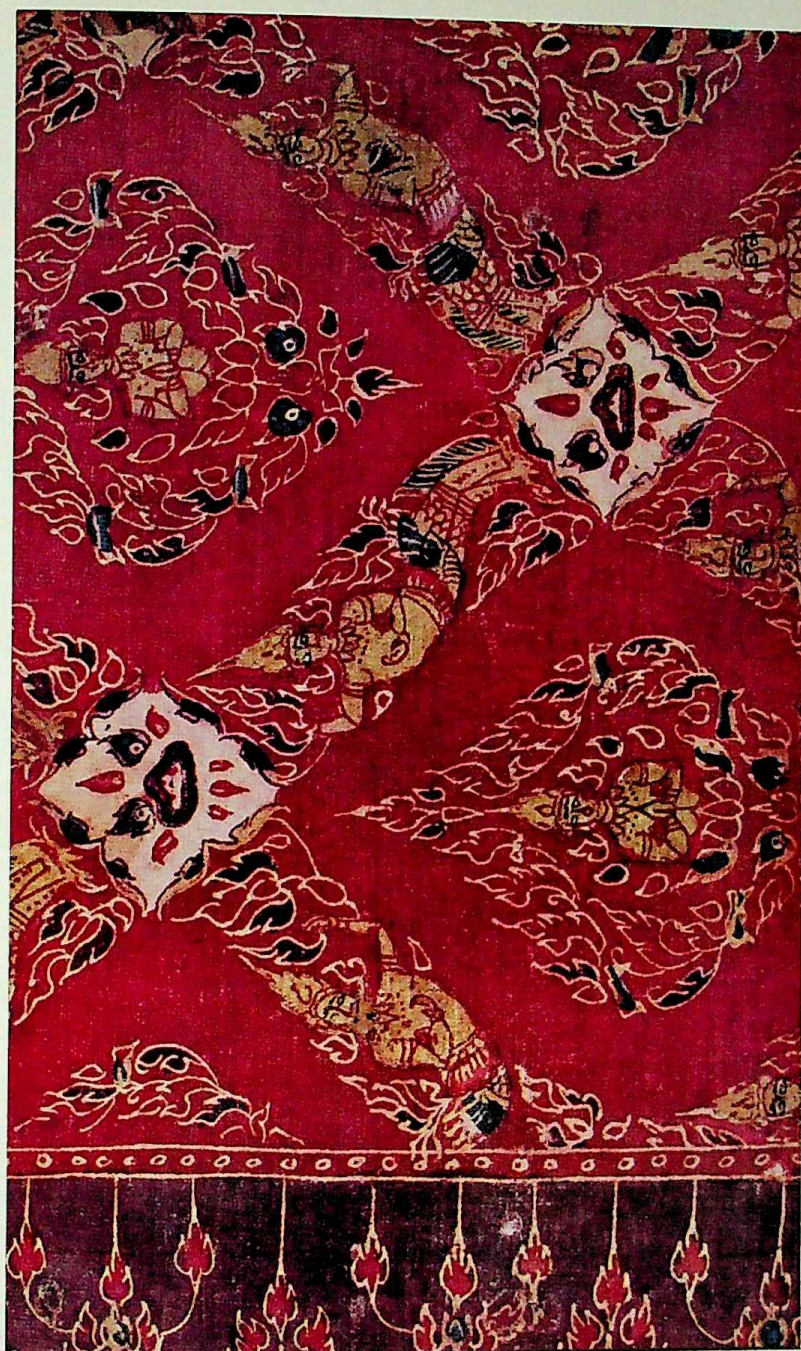


Plate no. 57. WHILE the waxing and coloring of this pattern are not very exact workmanship, the boldness of the design makes it unusual. Again the motif is religious : a series of Buddhas surrounded by a lattice of leaves and blossoms. The figures at the top of the illustration form the border.

FURUKAWA COLLECTION



Plate no. 58. THIS particular pattern borrows from the colors and forms of the preceding religious designs, and the arabesques on the hem are highly advanced from a technical point of view. This and the following plates bear a striking resemblance to each other. Some of the actual forms reappear, and the texture and color combination unite them into a distinct type.

ASAKURA COLLECTION



Plate no. 59. THIS seems a cheap printed cotton, perhaps made for the poorer classes. The conception is far better than the execution. The linear flower pattern is complex, and the subtle contrast between the textures of various parts of the border design is far more carefully contrived than the execution of the printing and coloring. The deep red of the geometric border seems to have been splashed in as an afterthought, and the three bands of small flowers on the white ground are poorly waxed and colored, completely lacking in the decisive quality of the previous samples. (See also addition on page 171.)

KUMAGAI COLLECTION



R

Plate no. 60. THIS is a sober pattern with a rather mannered design, executed with poor craftsmanship. It is possible that the coloring and waxing on this chintz may have been done by Indians according to a Siamese design, or that the technique was newly learned from India, which could account for the apparent lack of dyeing experience. (See also addition on page 171.)

KUMAGAI COLLECTION



Plate no. 61. THIS is a portion of the center of a large cloth. The elongated leaves and buds and the sinuous connections between the individual forms make a complex effect that is in reality derived from simple forms and colors. The symmetrical flower that is repeated four times to form the center bears a strong resemblance to the 'flowers' used by European printers during the same period. As in the case of printers' decorations, combination has broken down the original form into new shapes and textures not apparent in the single form when seen alone. Here, color further separates the parts of the original forms and links them into lines and masses.

FURUKAWA COLLECTION



PART IV

*CHINTZ UNDER THE INFLUENCE
OF WORLD COMMERCE*

THIS division is devoted to printed cottons that show some evidence of influences alien to the country of their production. The design of a number of these chintzes is strongly Japanese or Chinese in character. Some disclose a distinctly European taste in wallpaper, enameling, and gold stamping; others are examples of a return, in a modified form, to Indian designs of the classical period. Many of these chintzes have retained the design and color of those in the first group of plates in this volume but lack the sureness and virtuosity of their earlier counterparts.

Again, in this section, the problem of identification has been considerable. Some of the plates may well belong to the previous group and are offered here as examples of the *types* of later chintzes, rather than as individual pieces of exported printed cottons.

Plate no. 62. A DEFINITE European influence can be seen in this print; the variety, arrangement, and coloring are very different from the examples in the preceding plates. As with rugs, some evaluation of the design is possible by study of the detail and complexity of the filler patterns that occupy the space around the main design. This chintz was hand-painted, as can be seen by examining the intersection of the lines forming the stems of the flowers.

KUMAGAI COLLECTION



S

Plate no. 63. CHINTZES such as this were designed with the taste of Westerners in mind. So that they could be used as a wall covering or bed-spread, the pattern was arranged vertically. Blocked and partly hand-painted through a wax resist, this print is an example of a type popular in Europe.

FURUKAWA COLLECTION



Plate no. 64. A SOFT hand-drawn chintz that was most likely made for the European market. The small flowers were possibly stamped after the lines had been sketched on the cloth.

KUMAGAI COLLECTION



Plates 65-66. ON the left is a very interesting sample in which the blank outline of the blocked flowers could have been filled in to produce a more elaborate and expensive chintz from the same block. The print shows where the wax was applied to protect the dark madder of the flowers during the gray dyeing.

On the right is a crudely executed hibiscus design. The heavy coloring and rough drawing may not have been as noticeable in the complete pattern.

KUMAGAI COLLECTION



Plate no. 67. THIS design has been hand-painted with no blocking or stenciling. Since the fabric seems to be Egyptian cotton, instead of the Indian variety, and the pattern is unusual for India, this would seem to have been an export fabric or one made in another country such as China.

KUMAGAI COLLECTION



T

Plate no. 68. BOTH the red and the yellow are suspiciously bright in this print, and it would seem that this is a blocked design perhaps printed on machine-made cotton. The pattern is based on a 'Persian pear' motif.

ASAKURA COLLECTION



Plates 69-70. THESE two samples seem to have been made in the same 'manufactory.' Designs like these would have been more suitable for European interior decoration than for use as a clothing fabric. The vertical stripe was, and still is, very popular for wall decoration.

FURUKAWA COLLECTION



Plates 71-72. TWO examples of probable export dress fabrics that reveal a European influence in the use of a poppy design. The outline has been blocked, and the colors are hand-painted.

FURUKAWA COLLECTION



Plate no. 73. THIS chintz is an example of the designs that became popular in upholstery fabrics and, to some extent, remain popular to this day. Most probably stenciled and hand-colored, it lacks the subtle feeling and dimension of its predecessors.

(PRESENT WHEREABOUTS UNKNOWN)



v

Plate no. 74. THE arrangement of this design could only have been painted by Indian craftsmen, despite the considerable European influence.

AUTHOR'S COLLECTION



Plate no. 75. THE shop mark 'B. I. W.' identifies this as a factory product made with foreign commerce in mind. The background pattern suggests Chinese influence, but the choice of colors is Indian. The intense, dark color is not black but a mixture of all the other colors : a deep, muddy purple. The indigo was dyed by immersion, and the red and yellow by freehand painting directly onto the fabric.

KUMAGAI COLLECTION



Plate no. 76. THIS blocked print shows a striking resemblance to the French wallpaper designs of the eighteenth century. The break in the stem between the two large flowers is interesting evidence of blocking. The great variation in the density of the green is due to an uneven mixture of the colors during dyeing, which adds character lacking in some of these rigid, later prints.

KUMAGAI COLLECTION



Plate no. 77. THIS composition seems very close to the 'Persian pear' design. The rare use of a flower base and the symmetry suggest European influence. The red seems to have been blocked, while the other colors were painted directly onto the fabric. It is possible that this material was exported as a bedspread, chair covering, or curtain fabric.

KUMAGAI COLLECTION



x

Plate no. 78. HERE is an interesting combination of the Indian hand-painting method and a design of very European character. Madder red and indigo, with a little yellow, are the only colors, and, with the exception of the purple areas, no effort has been made to mix these to make green or any other shade.

KUMAGAI COLLECTION

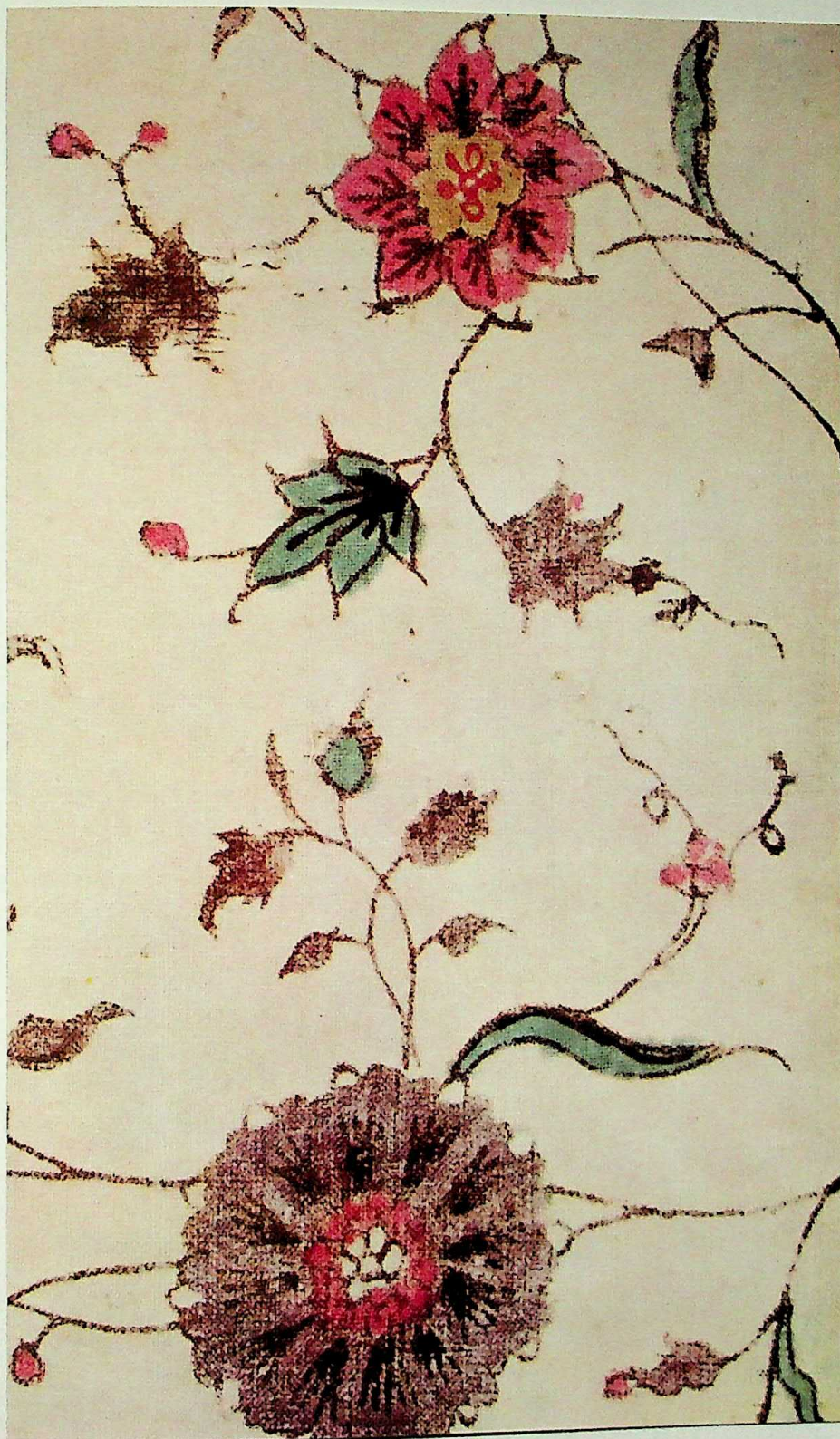


Plate no. 79. THE leaf motif seems to have been blocked and the lines painted by hand. The interlacing design of small flowers is given a strong tone by the bold lines, which break the monotony of color. An interesting comparison can be made between this motif, and European printers' 'flowers' and bookbinders' dies of this same period.

(PRESENT WHEREABOUTS UNKNOWN)



Plate no. 80. ONLY the butterfly used here is Chinese. The nature of the pattern suggests large-scale manufacture; the composition of circles and other shapes is suited to the punch-cutting of a stencil. The Japanese hand-stenciled paper bearing this design, used on the covers of this volume, was made in the same fashion as this chintz. The resist—on paper, a coarse paste—is applied through the stencil and the color washed over the entire surface when the resist has dried. The resist could also have been printed with a wooden block, using paste.

(PRESENT WHEREABOUTS UNKNOWN)



Plate no. 81. THIS pattern bears a striking resemblance to present-day oilcloth and cheap glazed chintz. It would seem that this was printed by copper roller on a machine. Samples similar to this appear in the books of imported cloths compiled in Nagasaki dated the first year of Ansei (1854).

PRIVATE COLLECTION, KYOTO



Y



PART V

TRADE TEXTILES IN JAPAN

THE following are examples of printed cottons that became popular upon their introduction into Japan. Although numerous designs were imported, these give examples of the motifs favored by the Japanese and include a number that may possibly be early examples of Japanese cotton printing and dyeing. The majority are similar in style to those preserved in the sample books mentioned in the text.

* * *

After this edition had been sent to the printer, I was shown several modern reproductions of carefully documented eighteenth-century Japanese printed cottons. These *sarasa* suggested that a greater variety of patterns and colors had been popular with Edo-period Japanese dyers than the following illustrations would imply. With this in mind, several reproductions in other parts of the present volume, which showed patterns whose colors or execution had been puzzling from the beginning, were compared with the woodcut illustrations in *Sarasa Zufu* (see Bibliography, Section B). It was found that several of these color-plates reproduce patterns which are identical with those illustrated in that eighteenth-century work, and the colors shown in these reproductions conform to the dyes specified by the written indications printed as a part of each illustration in *Sarasa Zufu*. The close relationship between a few unusual chintzes illustrated in the earlier parts of this volume and the woodcut designs shown in the most complete early handbook in Japanese on chintz suggests a plausible alternative explanation for the inconsistencies or deficiencies shown by the color-plates. If these should prove to be of Japanese workmanship, this would justify both the irregularity of design and technique and the effectiveness and beauty of the final print; it would explain the uneasiness these reproductions now evoke. (P.B.)

Plates 82-83. THESE two patterns are typical of those brought to Japan during the late Edo period by Dutch and Chinese traders. Both are similar to many of the printed cotton patterns shown in the official Japanese records described in the text. The smaller sample, in fact, is duplicated exactly under several different entries, testifying to constant demand and, probably, factory production.

(Left) KUMAGAI COLLECTION

(Right) PRIVATE COLLECTION, KYOTO

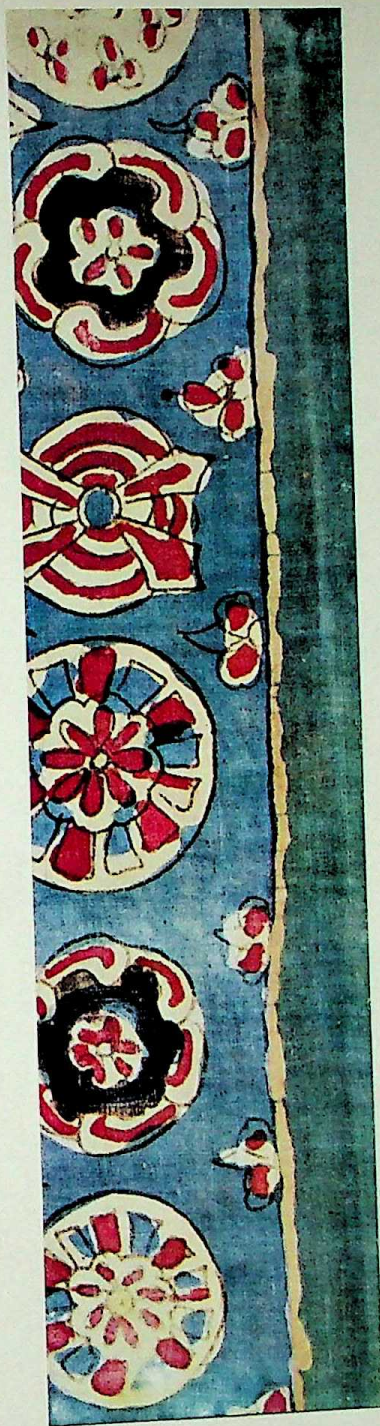
[PART V] 82-83 INDIA or EUROPE: Early Nineteenth Century 173



Plates 84-85. TECHNICALLY these are both quite crude. The colors were applied by hand with little skill, and the cracks in the resist can be detected in the marginal line on the larger sample. This type of chintz is known to the Japanese as *Hikone-sarasa*; and these patterns (see also Plates 86-87) were sometimes imitated by Japanese painters who attempted to fake small pieces for decoration on handbags and small basketwork articles. These imitations were literally painted on the starched cloth in much the way Oriental artists have always painted on stiffened silk.

The smaller sample is better done and could be Indian or Chinese. The motif is the *tomoe*, the decoration painted on the head of a drum. In spite of the authentic appearance, the problem of origin is confused by the fact that the colors on this sample, the original swatch that is pasted in a collector's album, have offset or transferred to the facing page—not a very convincing sign.

KUMAGAI COLLECTION



Plates 86-87. THE sample printed with circular designs is illustrative of the type discussed above : greatly in demand for accessories and gentlemen's underkimono and a type frequently imitated.

The checkered pattern is known among Japanese collectors as the *Ichimatsu* pattern, named for the mid-eighteenth-century *Kabuki* actor, Sano-kawa Ichimatsu, who preferred to wear such patterns. This piece could have been brought into Japan during this earlier period by some foreign trader, but its crudeness suggests otherwise.

KUMAGAI COLLECTION

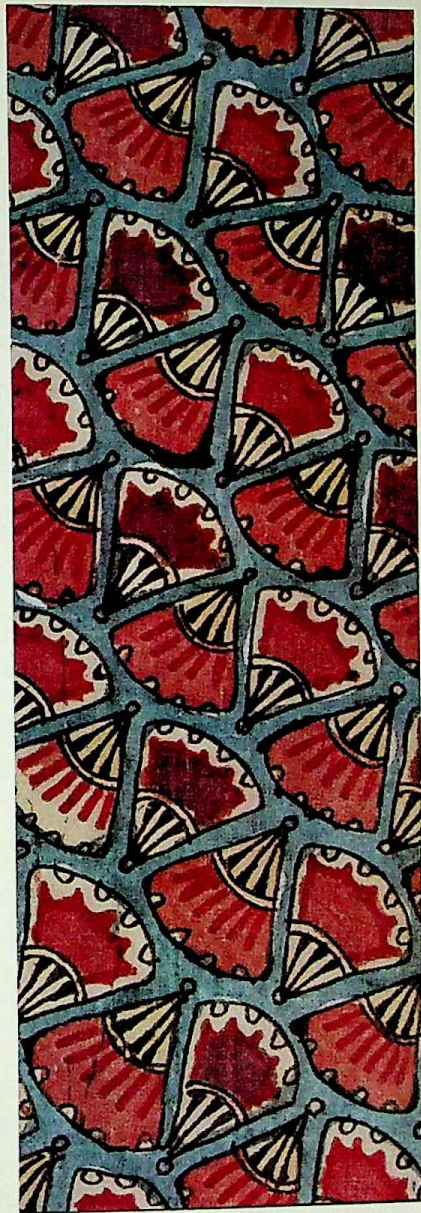
[PART V] 86-87 *JAPAN or INDIA: Early Nineteenth Century* 177



z

Plate no. 88. DESIGNS based on the shape of the fan, open or closed, are typically Japanese. Of all these samples, this least eclectic design is alone technically competent enough to suggest foreign manufacture. It is likely that this print is the work of either an Indian or Chinese 'manufactory' producing for foreign trade in Asia as well as Europe, and in this case for Japan.

KUMAGAI COLLECTION



(22)

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SECTION A

*A hand-list of European works
on printed cotton*

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78 pages, 14½ by 24 inches (443 by 575 mm.) with a portfolio of 37 color collotype pages measuring 23¼ by 31½ inches (555 by 755 mm.).

This volume, of which the author himself was a textile printer, contains a clear description for the average reader of both the technique and the commercial history of chintz. The portfolio which accompanies it contains a large selection of color reproductions which are among the most exact and beautiful ever published.

Encyclopædia Britannica. 11th edition. Cambridge, 1911.

The major source for terminology and general concepts involved in the preparation of vegetable dye-stuffs and textile printing.

VAN LEUR, J. C. *Indonesian Trade and Society*. W. Van Hoeve, The Hague, 1955.

The source for general background information relating to chintz both before and after the arrival of European traders. The source of most of the quotations used in the text.

II. *Additional basic sources for the study of Asian printed cottons*

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12 by 17 inches (290 by 400 mm.), text pages 1 to 20, illustrations on pages 21 to 93.

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Journal of Indian Textile History. Calico Museum of Textiles, Ahmedabad, India. Nos. I (1955), II (1956), III (1957), IV (1959), V (1960), and VI (1961).

7¾ by 10½ inches (185 by 250 mm.). Specialized articles.

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 The author, himself a textile printer, summarizes the history of craft in Europe, describing technical innovations made prior to 1900.
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 PERSOZ, J. *Traité théorique et pratique de l'impression des tissus*. Victor Masson, Paris, 1846.
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 The author was a professor at the University of Strasbourg when he wrote this book, but he had spent a long period in the textile-printing industry. This is an indispensable work.
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 346 pages, $8\frac{1}{4}$ by $12\frac{3}{4}$ inches (198 by 308 mm.), text in French through the 228th page,

SECTION A: European Works

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and in German thereafter. The French portion is reproduced in Dollfus-Ausset, *Matériaux pour la coloration des étoffes*, F. Savy, Paris, 1865.

Ryhiner was a maker of chintz at Basle. This work is an account of the various formulas for dye-stuffs, the evolution of the designs, the preparation of the wood printing blocks, and the dyeing itself, as these processes were best realized in the mid-eighteenth century. This is a basic work, and it has no equal anywhere else.

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importation & manufacture of printed cotton.*

TERASHIMA Hokkyō Ryōan (寺島法橋良安). *Wakan Sansai Zu-e* [Japanese-Chinese Pictorial Guide to the Three Realms] 和漢三才圖會. Osaka, third year of Shōtoku (1713).

Hokkyō is an honorary Buddhist title which could refer, as here, to scholarly accomplishment instead of religious merit. *Wakan* means Japan-China; *Sansai*, Three Realms, here refers to the classic *Ten*, *Chi* and *Jin*, or Sky, Earth and Human aspects of the Universe; and *Zu* means figure or explanation with *-e* denoting illustrations, or pictorial.

The *Wakan Sansai Zu-e* is the earliest published record so far discovered, but specific reference to *sarasa* is contained in an entry of only a few lines.

HōRAI Sanjin (蓬萊山人). *Sarasa Benran* [Convenient Guide to Flower Prints] 佐羅紗便覽. Rev. Kusumi Magozaemon. Edo (Tokyo), seventh year of An'ei (1778).

The entire book is devoted to *sarasa*. It contains detailed instructions for imitating the printed cloth and introduces methods for authenticating and evaluating specimens. *Ben* means convenient, with *ran*, see.

This is the first complete work on the subject in Japanese.

INABA Tsūryū (稻葉通龍). *Sarasa Zufu* [Chintz Picture Album] 更紗圖譜. Kyoto, fifth year of Temmei (1785).

6½ by 9½ inches. (157 by 228 mm.), 42 pages of illustrations.

Fu means collection, album, or file, and with *zu*, picture, can be rendered as picture album, illustrated collection, etc.

Approximately half of the first volume is devoted to a description of making *sarasa*, and the balance of the first volume and all of the second are given over to illustrations. The text is a much more detailed and comprehensive survey of the process and its influence, and the Preface gives an interesting picture of the public to whom the work was directed.

'I published *Sōken Kishō* [a book on swords] last year, and at the end of that volume I provided some illustrations of Chinese patterned leather. I originally intended to add some pictures of *sarasa*, but changed my mind because of the publication of *Sarasa Benran* at about that same time in Edo. In response to the urging of my publisher, I have returned to my former plan to describe *sarasa*, but not as a continuation of my previous book *Sōken Kishō*. This picture album is the result instead, and I have no intention to offer the opinions of my forerunners, Hōrai and Kusumi, as being of my own invention.

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PRINTED COTTONS OF ASIA

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'There is so much recent interest in *sarasa* that many people have learned to imitate the patterns nicely. Few of these copyists trouble themselves to learn the proper "painting" technique, and, while the patterns are accurate, the colors wash away or can be blurred by dampness and wear. [Mr. Yamanobe has pointed out that this remark is probably not a reference to ignorance of dye technology or faulty manipulation among regular professional dyers, but a criticism of the forgeries being produced by painters and decorators using ordinary mineral colors ground in a medium of thin glue. See Plates 84-86.] The esteemed book *Sarasa Benran* has already made detailed descriptions of real cotton printing methods and patterns available to the public. We no doubt are indebted to this volume for the fact that the average person is now able to obtain *sarasa* without the danger of being duped by forgeries or the necessity of paying a high price for imported cloth.'

The Table of Contents provides an accurate picture of the knowledge available to the Japanese at this period :

1. Preparation of the cloth on which *sarasa* is to be drawn
2. The true 'painting' method
3. Techniques for 'painting' and finishing quickly
4. How to give new *sarasa* an aged look
5. How to make cochineal dye
6. How to dye with indigo
7. How to make yellow dye from *shiō* (a poisonous compound of sulphur and arsenic)
8. How to dye green
9. How to dye purple
10. How to dye brown
11. How to dye dark blue
12. Fixing the dyes
13. Notes on *inchin* (a kind of pigment)
14. How to use a resist to keep background areas white during dyeing
15. How to make a salt-and-pepper background
16. Finishing and washing
17. How to affix gold and silver to a printed cotton

* * *

Kōmōsen Mochiwatari Tammono Kirehon [Sample Books of Textiles Brought by Vessels of the Red-haired People] 紅毛船持渡反物切本.

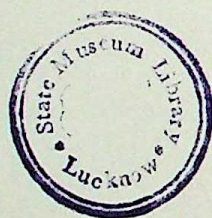
Karafune Mochiwatari Tammono Kirehon [Sample Books of Textiles Brought by Chinese Boats] 唐船持渡反物切本. Dated from the ninth year of Kansei (1797), through the fifth of Ansei (1858). Collection of the Tokyo National Museum (gift of Yasuzaemon Matsunaga).

A total of 137 limp paper booklets of cloth swatches, with manuscript cover-leaves. Each volume is composed of single leaves of thin Mino paper folded lengthwise and bound together with a tightly-twisted paper spill threaded through one end. Most volumes measure $5\frac{1}{2}$ by $16\frac{1}{2}$ inches (134 by 396 mm.); a few smaller volumes measure $11\frac{1}{8}$ by $7\frac{1}{4}$ inches (268 by 198 mm.). Each contains 130 cloth swatches.

These sample books were compiled under the direction of the Ashizuka family (蘆塚家), who were the hereditary *Tammono Mekiki*, or Examiners of Imported Textiles at the *Bugyō*, or Import Bureau, in Nagasaki. The descriptive titles used on the covers of these books offer valuable evidence as to the sources from which these goods came to Japan. *Kōmōsen* literally means red-haired people (Japanese terminology for Europeans); *mochiwatari tammono* are imported textile things; and *kirehon* means a sample book. The second title uses the word *karafune*, which means Chinese ships. This is strong evidence indicating Chinese trade with Japan in products of European manufacture. The types of cloth shown in both groups of books are the same. They include velvet, woolens and striped cottons (*tozan*) in addition to the printed cottons that concern us here. There is no record of the wanderings of this collection after the fall of the Tokugawa Shogunate in 1868. The Tokyo National Museum owns several more volumes, acquired separately, from this same series. There may have been more of them, and some of these may still exist in scattered collections.

The earliest volume that contains printed cotton is dated in the second year of Kyōwa (1802). All of the fabrics shown, including the woolens and striped cottons, reveal the probable sources for many current 'traditional' Japanese textile designs and color schemes. Large quantities of imported cloth evidently reached the Japanese during the period of isolation, and these seem to have formed tastes that are now being re-exported.

THIS ENGLISH EDITION
WAS PREPARED AND PRODUCED FOR
BIJUTSU SHUPPAN-SHA BY
PETER BROGREN
THE TEXT
WAS SET IN 'MONOTYPE' BELL (341)
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WAS SUPPLIED BY
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THE COLOR-PLATES
WERE ENGRAVED AND PRINTED
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BUUTSU

TITLE